

The time seems to be rapidly approaching when George Ade will be much better known for his wonderfully clever comic operas than as an authority on up-to-date slang. Mr. Ade's "Sultan of Sulu," which was put on at Wallack's in New York recently, has scored a tremendous hit. It seems likely to run for an indefinite period. Mr. Ade has another opera in rehearsal, "Peggy From Paris." The first perior formance is scheduled for the evening of Jan. 26, in the Studebaker theatre. Chicago. Those who have been privileged to look over the libretto pronounce it scintillating with the cleverest humor throughout. Mr. Ade is well known to readers of The Sunday Herald through his "Fables in Slang."

Anna Held is a sort of an orchid among the posies of the stage, always

among the posies of the stage, aways surroungs herself with a bevy of the most glowing blossoms that ever gladdened the eyes of the theatre-goer. She will be seen at the Salt Lake theatre shortly in F. Ziegfeld, jr.'s, sumptuous production of "The Little Duchess,"

THIS WEEK AT

THE THEATRES

SALT LAKE THEATRE .-Monday, "Richard Carvel"; +
Tuesday, Wednesday and Matinec, "Shore Acres"; Thursday, +
Knute Erickson in "The Man +
From Sweden"; Friday, University, "The Amazons"; Saturday, + dark. Symphony Orchestra + date changed to Feb. 4.

AT THE GRAND .- Monday, + Tuesday, Wednesday and Wed- + nesday Matinee, "Yon Yonson"; + Thursday, Friday, Saturday and + Saturday Matinee, "Weary Wil- + + lie Walker."

to be one of the heaviest tragedies on the stage. From the beginning it is sombre and the curtain death. And yet, as presented by the James-Warde company, there are some humorous features about "Fran- PRESS AGENTS' PROMISES. cesca." "'Tis true, 'tis pity, and pity 'tis, 'tis true," the harmony of the play was spoiled in some measure by

the curtain calls.

The James-Warde company has been unable to get away from the time immemorial habit of resurrecting the The James-Warde company has been unable to get away from the time immemorial nabit of resurrecting the dead in order that they may bow to the delighted audience. The first instance came after the death of Pepe (Mr. James). He is stabbed to death by Lanciotto (Mr. Warde) at the close of the fifth act. When the cuttand of the stage, stiff and stark. Yet in a moment he is in the center of the stage again, bowing and smiling as if to assure us that he wasn't really dead after all.

In the sixth act Lanciotto kills Paolo (Mr. Hackett and Francesca (Miss Maxwell) in a most bloody manner. They sigh and they gasp and they de, fifter which Lanciotto acts as his own ixecutioner. Just thirty seconds later we see the deceased happily seknowledging the plaudits of the multitude. Now all this may be a proper method of manifesting appreciation for approval, but it is not art. The stage dead should stay dead until the next "Arizona," which was here last winter, set a most restful example in this regard. There were numerous curtain calls during the prozeres of the play, but the action went right on. For all, when it rose, in response to a call, a surgeon was bending over the victim. Again, the audience saw the body being carried away, the surgeon rolling up his bandages and putting away his instruments and so on, just as in real life. The new departure is one that should commend itself to companies everywhere.

Salt Lake has made another contribution to the stage. Miss Laura Mathis, who starred at the body being carried away, the surgeon limits as in real life. The new departure is one that should commend itself to companies everywhere.

Salt Lake has made another contribution to the stage. Miss Laura Mathis, sister of Miss June Mathis, as had no stage experience but she is a most winsome young wonan, as well as a beautiful one, and her natural talent insures her success.

One of the happlest improvements that the censors have made in the requir

One of the happiest improvements that the censors have made in "Corianton" is the elimination of Zoan's line in her great scene with Corianton: "Are there no extenuating circumstances?" That line cheapened the whole scene and the play is well rid of it. But a discussion of the revisions in "Corianton" would require altogether too much space. There was much disappointment on the opening night because of the unimportant part assigned that well known Salt Lake favorite, Lottle Levy. Most of us had hoped that at least one song would be interpolated for Miss Levy, but it was not. She looked very charming, too, in her picturesque Azte costumes. "Corianton" is scheduled for a tour among the principal cities and towns of Utah, where it will doubtless do a good business.

Vened between Mr. Coghlan's retirement and his demise knew that, a substitute was appearing in the great actor's stead.

The following season Mr. Robson ontinued with marked success under his own name in the same play, "The Royal Box," and last season he secured the sole rights to "Richard Carvel," which, it is cjaimed, is even better fitted to display his rare dramatic accomplishments than was the former romantic drama. The success of last season's tour is now being more than duplicated by Mr. Robson and his company, and it is believed that their appearance here will serve to establish star and production on as firm a basis in popular favor as they enjoy in the cities already visited.

So long as rural life remains in essence what it is now, so long will "Shore Acres," James A. Herne's great pastoral play endure.

in the cities already visited.

So long as rural life remains in essence what it is now, so long will "Shore Acres," James A. Hern's great pastoral play, endure. Scores of rural ligs no joke to present "Francesca da Rimini" twice in one day, but that is what the performers were called upon to do. Toward the end of the play Mr. James was standing in the wings, waiting for his cue. As he leaned against the corner of a setting he looked "all in."

"I am so tired I can hardly remember my lines," said he, and the words came from his heart. Hardly had he uttered them, however, when his cue came. The next minute he was capering on the stage. It was the scene in which he has the stage all to himself, after his discovery of the love affair between Paolo and Francesca. Do you remember how he laughs and laughs and

appreciation of what is expected of them, and their work, both individually and collectively, is universally com-

popular approval of every city thus far ence, rather than to o visited. Knute Erickson in "The Man From Sweden" comes to the Salt Lake theatre on Thursday evening only. No play or star has ever met with such instantaneous success as has attended this entertainment. This spaces has

A play that seems to have made a strong bid for popular favor, pudging by the encomiums of the press elsewhere, will be presented at the Grand theatre Thursday, Friday and Saturday; matinee Saturday at 2:15 p. m. The play, "Weary Willie Walker," is new, both in style and dramatic construction. It is called a farce comedy, but might claim the dignity of "high class comedy," as it is free from all objectionable features of the former class of plays.

objectionable features of the former class of plays.

The dialogue is said to be exceedingly bright, pithy and sparkling, while the scenes are interesting and amusing. The humor is of a good, whole some kind and bubbles up spontaneously mad collectively, is universally commended.

With the unqualified, critical and popular approval of every city thus far popular approval of every city thus far field with horse play.

From Sweden' comes to the Salt Lake theatre on Thursday evening only. No play or star has ever met with such instantaneous success as has attended this entertainment. This success has achieved for Mr. Erickson the title of "Greatest of all Swedish-American Comedians," and has been effected through honest merit, and not by false



reputation acquired by questionable methods to enhance its commercial value on the road.

"The Man From Sweden" is one of those meritorious attractions that Managers Broadhurst & Currie take pride in presenting, and all who have seen any of the above metropolitan managers' attractions know it is their endeavor to give their patrons some-

thing worthy of the price of admission.

The supporting company has been selected with the greatest possible care, and every detail pertaining to the production has received the utmost attention.

A play that seems to have made a discontinuous companies of the production of the pro

able, but the fact remains that grease, paint and fine clothes, no matter how

The Press club feels that it is indebted to several members of the Haverly Minstrel company for their entertainment at a smoker given in the none, however, is the debt more honestly due than to George Morgan, the man with the wonderful contratto voice. Mr. Morgan's rendition of "The Holy City" was superb, and the other selections with which he favored the club were admirable.

Last winter when Tim Murphy was in Denver a new gold mine was named after him by an admirer. It has since proved a bonanza, and now the owner has offered to build the comedian a theatre in New York City. It is also said that one of the conspicuous theatrical managers of that city has offered to fill all the time Mr. Murphy would not care to handle.

Mrs. Fiske is still enjoying remarkable success in "Mary of Magdala" of the Manhattan theatre, New York, and the Heyse drama was performed for the fiftieth time at the theatre on Jan. a much larger number of performances in New York, than any other play in which Mrs. Fiske has been seen in the metropolis has achieved. This is a significant statement when her great success in "Tess of the D'Urbervilles and "Becky Sharp" is remembered.



ANDREW ROBSON AS RICHARD CARVEL

Charles B. Hanford recalls the fol-lowing incident which came under his notice while he was playing with Booth and Barrett. Mr. Barrett was, as is well remembered, a man of somewhat

with a laugh, 'Take a long look at me, Mr. Robson: I have been looking at you off and on for many a year, so we'll try and call the matter even. It honors most men of my calling to meet one of yours, for one realizes that if we political fellows could distribute as much happiness to mankind as you player fellows do the world would be a damned sight better for it.'"

Severely tenacious of the highest ideals of the actor's art. A young man who had struggled without much encouragement to impress on Mr. Barrett the value of his comic attainments in a classic repertoire drifted away from the company and subsequently made a considerable hit in one of Hoyt's plays. He met Mr. Barrett, who was well-tocompany and subsequently made a con-siderable hit in one of Hoyt's plays. He met Mr. Barrett, who was walking with dignified tread along Broadway. and, rushing up to him, seized his hand and greeted him effusively.

> said. "I was with your company, you 'Ah, yes. And what are you doing

nanagement had been endeavoring to

"And what is the play?" asked Mr. Barrett, with kindly interest. "A Brass Monkey." "A-Brass-Monkey! H'm. I have

A magnificent

collection. Close

to five thousand

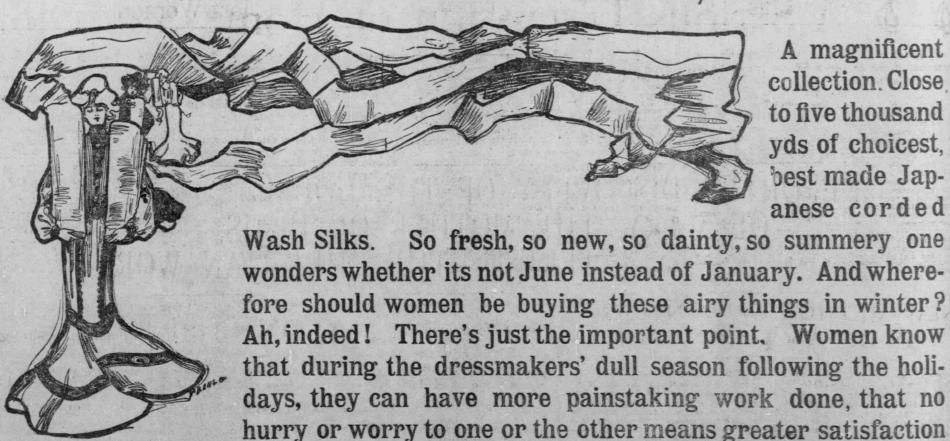
yds of choicest,

best made Jap-

anese corded

WALKER'S STORE

The New Wash Silks of Spring and Summer 1903 Are Here! And Only 45c a Yard



to both, and in many instances even a less price is charged for making. But, besides this reason, these two---a special underpricing and the opportunity to pick from the very first beauties of the season in complete assortment without a color missing. Many new effects are there---Roman stripes, check and striped all white, black and white, white with just a touch of color and plenty of dainty pinks, blues, greens, grays, heliotrope, maize, modes. Months ago we co-operated with several eastern firms to purchase the mill's entire output, solely for the purpose of bringing the price to the lowest possible notch, and surely desire is accomplished. Last year the same planning brought 50c, 60c and 65c qualities down to 48c---this, some points better---

FORTY-FIVE CENTS A YARD.

Walker Brother Dry Goods Co.

Walker Brother Dry Goods Co